

THE MUSICAL PHILOSOPHY AND STYLE OF YOUNGHI PAGH-PAAN, AS REFLECTED
IN HER COMPOSITIONS '*DREISAM-NORE*' AND '*MAN-NAM II*'

by

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INTRODUCTION

According to Ji Hyun Son, Western music was formally introduced in Korea in 1885 by Horace H. Underwood (1890-1975) and Henry G. Appenzeller (1858-1902) in the form of psalms and hymns. Subsequently, three generations of Korean composers have utilized Western compositional techniques.¹ While the first generation adopted eighteenth and nineteenth century European tonal music as it was introduced, the second and the third generations of composers demonstrated a more experimental approach while preserving and promoting Korean culture. One of the most well-known composers from the second generation is Isang-Yun (1917-1995); his extensively analyzed work undoubtedly bridged the gap between Western and Korean music. As time progressed, the belief of a more synthesized approach between the East and the West grew, especially in consideration of the differing notation systems and acoustical elements of traditional instruments. Younghi Pagh-Paan (b.1945) is one of the composers from the third generation; she truly understands the aesthetics of Western and Eastern musical elements and successfully incorporates them in her compositions.

Pagh-Paan has composed a total of eighty-six pieces, ranging from solo instrumental and chamber opera to large orchestral pieces, all of which are given Korean titles. Each of her compositions show a clear mixture of Western and Eastern musical elements. *Dreisam-Nore* is written in search for her musical style, and *Man-Nam II* establishes the concrete synthesis of the East and West musical aesthetics. These early works sound much like European avant-garde music; however, deeper analysis reveals that Pagh-Paan emulated the sound of Korean traditional musical styles, such as *Taegûm sanjo* and *P'ansori* and instruments, such as *Taegûm* and *Changgu*.

¹ Ji Hyun Son, "Pagh-Paan's *No-ul*: Korean Identity Formation as Synthesis of Eastern and Western Music" (DMA diss., The City University of New York, 2015), 35.

These two works have been introduced and performed numerous times in Europe and South Korea. Surprisingly, in the United States, Pagh-Paan's compositions are not well-known, and there are only two studies ever conducted regarding her compositions and musical background. I believe that my findings and contributions while studying Pagh-Paan's pieces will contribute to the familiarization of her musical language and lead to successful performances of her work.

CHAPTER 1: THE COMPOSER, YOUNGHI PAGH-PAAN

1. 1 Her name, Younghi Pagh-Paan

Her name, Younghi Pagh-Paan, sounds unfamiliar to everyone, including Koreans. It was unusual of Pagh-Paan to add a pen name (Paan) after her family name (Pagh). ‘Paan’ was given by a philosopher named Do-ol Young-Oak Kim (b.1948) and was built on Chinese characters, which translate to “big smile.”¹ Since then, she has been called ‘Pagh-Paan’ with a unique way of spelling her last name. Younghi is a very common name in Korea. The process of deriving Younghi Pagh-Paan from one of the most common names reveals her persistence to be unique and desire to humbly bring herself to an unknown world. All the while, Pagh-Paan stays humble and donates to charities that foster music enrichment in her surrounding community.² Her name represents her musical integrity; even though it has been thirty years since she moved to Germany, she still maintains a self-disciplined mindset and composes music with a sincere endeavour that is clearly reflected in her music.

1. 2 Life before Germany (1945 – 1974)

Younghi Pagh-Paan was born in 1945, the same year that Korea was liberated from Japan colonization, in a rural city in Korea called Chung-ju. Around that time, the streets of Korea were full of paupers and beggars. There was a beggar who played *Hyegŭm*³ near her house; she listened to the beggar perform traditional music all day. Pagh-Paan’s father was an architect, but he frequently read poems for her and played *Tangso*⁴ while she accompanied him singing along.

¹ En-Soo Kang, *The Voice Within Myself* (Seoul, Korea: Yesol, 2009), 39.

² Ibid., 241.

³ Robert C. Provine, “Hyegŭm,” *Grove Music Online*, accessed August. 23, 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000048366>. “Hyegŭm: Two-string spike fiddle of Korea.”

⁴ Ibid. “Tanso: End-blown bamboo Notched flute of Korea.”

Frequently, her father took her to the farmers market for entertainment, such as *P'ungmul*⁵, *gut*⁶ and *p'ansori*⁷. For young Pagh-Paan, her father was the most influential person as she formed her malleable identity. It is reasonable to think that Pagh-Paan naturally absorbed traditional Korean music through her environment as a child, which laid the foundation of creating her own unique, musical voice.⁸

Pagh-Paan lost her father when she was ten years old. As she and her father had a strong bond, she deeply and mournfully grieved with a heavy heart. To ease the pain, Pagh-Paan's sister taught her piano, introducing Western music, and by the age of twelve, Pagh-Paan began composing. She wanted to be an architect just like her father, but her brother was opposed to the idea, as the field was gender discriminative. In a sense, she actualized her childhood dream by becoming an architect of music; notes are not only passing but arranged in a well-organized structure—just like a well-made edifice.⁹

Attending Seoul University from 1965 to 1971 as a composition student was an enlightening moment for her. Teachers were simply imitating European musical trends, such as twelve-tone technique by Arnold Schoenberg (1874-1951) or serialism by Olivier Messiaen (1908-1992); meanwhile, students were more interested in participating in rallies against the government. This unfulfilling time at the university stimulated her to search for unique musical materials, which then led her to learn Korean traditional instruments. She composed many works

⁵ Donna Lee Kwon, “*P'ungmul*,” *Grove Music Online*, accessed August 23, 2018, <https://doi-org.proxyiub.uits.iu.edu/10.1093/gmo/9781561592630.article.A2289245>. “*P'ungmul*: a vibrant form of percussion band music and dance that features the *changgo* (hourglass drum), the *puk* (barrel drum), the *sogo* (hand drum), the *ching* (large gong), and the *kkwaenggwari* (small gong).”

⁶ Snjzana Zoric, “The Magic of Performance in Korean Shamanic Ritual – *gut*”, in *The Ritual Year 10: Magic in Rituals and Rituals in Magic*, ed. Tatiana Minniyakhmetova and Kamila Velkoborska (Innsbruck: Tartu, 2015), 369. “*gut*: Shamanism. As a synergic interaction between gods/spritis, ancestors, and audience.”

⁷ Kwon, “*P'ansori*: Korean operatic form probably dating from the early 18th century.”

⁸ Son, 24.

⁹ Kang, 29.

during this time, but only *PA-MUN* (“Wave,” 1971/73) for solo piano is included in her works list because she believes that she established her musical language after studying in Germany.¹⁰

1.3 Life in Germany (1974 – Current)

Pagh-Paan was selected as a DAAD¹¹ scholarship recipient in 1947, a life-changing opportunity that led her to bloom as a mature composer. She attended The Hochschule für Musik Freiburg, where she studied composition with Klaus Huber (1924-2017), analysis with Brian Ferneyhough (b.1943), music theory with Peter Förtig (b.1934) and piano with Edith Picht-Axenfeld (1914-2001).¹²

Pagh-Paan was already familiar with Western compositional techniques, such as serialism; however, adapting to a foreign country provided its own set of challenges. Not only did she learn a new language, but Pagh-Paan also studied basic music courses, such as counterpoint, music theory, piano and more. Her first composition, *Dreisam-Nore* for flute (“Dreisam Song,” 1975), was composed to ease her fear, pain and loneliness that she felt after moving to Germany. Pagh-Paan also composed *Man-Nam I* for clarinet and string trio (“Encounter,” 1977). The piece was transcribed to alto flute and string trio in 1986 and depicted her years of overcoming culture shock. Both pieces are discussed further with an in-depth analysis. In 1980, the composition *Sori* for large orchestra (“Sound,” 1979-1980) was selected to be featured at the *Donaueschinger Musiktage*, where she gained international fame. Considering the societal norms at the time, being featured in the festival as a foreigner was not only exceptional but also historically sensational as the first woman. Moreover, she won first prize at the *Komponistenseminar* in *Boswill/Schweiz* with *Man-Nam I* in 1978, first prize at the *Rostrum of Composers, Unesco, Paris* in 1979, first prize of the *City of Stuttgart* in 1980, won scholarship at the *Heinrich-Strobel-Stiftung des*

¹⁰ Ibid.,

¹¹ *Deutscher Akademischer Austausch Dienst*, or German Academic Exchange Service.

¹² Younghi Pagh-Paan, “Biography,” accessed August 23, 2018 <https://www.pagh-paan.com/dsp.php?en,1>.

Südwestfunks, and was selected as the woman composer of the year in Heidelberg. In 1994, Pagh-Paan was appointed as Professor of Composition at the Hochschule der Künste in Bremen¹³.

1. 4 Overview of Pagh-Paan's Compositions

Currently, Pagh-Paan has composed eighty-six complete works ranging from solo works to large orchestra pieces, but only seventy-two works are listed with specific instrumentation. Various genres and unique instrumentations reflect her attempt to engage and synthesize the aesthetic of her cultural background with European composition styles, aiming to be unique while avoiding the conventional styles of her generation.

Table 1 The entire compositions by category from 1975 to 2017.¹⁴

Category	Number of works
Theatrical works	1
Choir, (solo voices) with Ensemble (up to 17 instruments)	1
Choir a cappella (also with solo voices)	2
Voices a cappella	3
Orchestra	3
Orchestra with solo instruments	2
Orchestra with solo voice	4
Ensemble with solo voices (10-28 players)	3
Ensemble with solo voices (10-20 players)	6
Solo voice with instruments (up to 9 players)	12
Chamber music (up to 9 players)	24
Instrumental solo	10
Vocal solo	1

¹³ Ibid.,

¹⁴ Ibid., "works," accessed August 23, 2018 <https://www.pagh-paan.com/dsp.php?en,3>.

Total	72
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One of Younghi Pagh-Paan's musical influences stems from her father exposing her to traditional Korean music. Some of her compositions portray the aesthetics of traditional Korean music: pacing of the tempo changes, linear progressions, rhythmic structures, instrumentation, and ornamentation. Another aspect her father's influence is her appreciation for literature. In her music, she uses a wide-range of literary references, which frequently appear.¹⁵

According to Eun-Soo Kang, Pagh-Paan's compositions have evolved in four stages: Phase I. Pre-Germany -1974, works composed in Korea before her move to Germany; Phase II. 1974-1980, from the first work *Dreisam-Nore* to *Sori* in 1980; Phase III. 1980-1999; and Phase IV. 2000-2005, a new aesthetic, Greek Mythology.¹⁶ Since 2006, the composer has been widely-known to Korea. The demand for her new compositions, which grew in Korea, led her to step into a new phase, applying traditional Korean instruments in her compositions. I call it phase V.

i) Phase I. Pre-Germany-1974

Pagh-Paan was in search for her own identity as a composer during this time frame. She had a fascination with Isang Yun (1917-1995), Igor Stravinsky (1882-1971), Paul Hindemith (1895-1963), Béla Bartók (1881-1945), and the Second Viennese School; therefore, her early works are based on European techniques. Out of more than twenty compositions, she only included *PA-MUN* for piano ("Soft Circle," 1971), written for her fellow student Yoon-Jung Kim on her list of works, published by Ricordi publication. The piece is written in twelve-tone technique, and portrays Arnold Schoenberg's (1874-1951) influence.¹⁷

¹⁵ Kang, 24.

¹⁶ Ibid., 48.

¹⁷ Ibid.,

ii) **Phase II. 1974 – 1980**

Dreisam-Nore for solo flute is the first piece Pagh-Paan wrote after her move to Germany while beginning her composition studies with Klaus Huber. Two years later, *Man-Nam I* (Encounter) for clarinet and string trio was composed in 1977, and she won the first prize at the 5th Composers Seminar in Boswil, Switzerland. The work was later transcribed to alto flute and string trio in 1986, and to accordion and string trio in 2005.

Even though *Dreisam-Nore* was the first piece that Pagh-Paan composed after her move to Germany and *Man-Nam I* helped her to gain some recognitions in Europe, *Sori* for large orchestra gained her international fame. It was premiered in 1980 at the *Donaueschingen music festival*, which led her to sign a publishing contract with Ricordi.

During this phase, Pagh-Paan dealt with philosophical ideas. She constantly dealt with ‘*Fremdheit*’ (estrangement), which she experienced in her daily life. Living as a foreigner in Germany, immersed in a different culture and language, she feared being an outsider. However, she channeled the loneliness, pain, and fear into the composition, “*Dreisam Nore*,” which I will discuss in depth in Chapter 3. *Dreisam-Nore* helped ease her anxiety, specifically shortness of breath and helped continue the search for her identity. Continuing the journey for her compositional voice, *Man-Nam I* is the piece that Pagh-Paan finally found her inner voice and successfully established her unique style, synthesis of West and East musical language, which will be discussed in Chapter 4.¹⁸

¹⁸ Pagh-Paan, “Portrait,” accessed August 23, 2018 <https://www.pagh-paan.com/dsp.php?en,1>.

Table 2 Phase II Works (in Chronological Order).¹⁹

Title	Year	Instrumentation	Duration	Source/Dedication/Inspiration
Dreisam-Nore	1975	Solo flute	7'	Inspired by Chinese Taoist philosopher Zhuang Zi (BC 370-280)
Man-Nam I,II,III	1977/1986/2005	Clarinet and string trio Alto flute Accordion	15'	Inspired by the poets Sa-Im-Dang Sin (16th C.)/ Dedicated to her mother on her 70th birthday
NUN	1979	5 female voices and 18 instrumentations	12'	Poem "On a snowy night" by Korean poet Kwang-Kyung Kim
Sori	1980	Large orchestra	16'	"Madang-Guk", Korean traditional folk theater

iii) Phase III. 1980 – 1999

During this phase, Pagh-Paan reflects on her political conflict, love and longing for her mom and her country in her compositions. *Sori* for large orchestra (1980) reflects her anger and rage about the May 18 Gwangju Uprising.²⁰ *NIM* for large orchestra (1987), *HIN-NUN I* for six female singers with small percussion instruments (1985), *MA-UM* for mezzo soprano and 12 instrumentalists (1991), etc. reflect her love and longing for her mom.

The title of most of the compositions are in Korean. Moreover, she used the aesthetic of Korean traditional music as demonstrated in *TA-RYONG* for 16 instrumentalists (1987/88), where Korean rhythm from *Nong-Ak*²¹ was utilized and *TSI-SHIN-KUT/The Ritual of the Earth Spirit*, where excerpts from *Simcheongga*, one of the most famous *p'ansori* compositions, were pre-recorded and designed to be played during the performance.²²

¹⁹ Ibid. "Works."

²⁰ Cho Sang-Hun, "In South Korea, an Upsung Hero of History Gets His Due," *The New York Times*, August 2, 2017, accessed August 24, 2018, Academic Search Premier. It was an uprising pro-democracy movement comprised of college students. Innocent people including young children and students were killed by the armed government.

²¹ Equivalent to *P'ungmul*. See footnote 4.

²² Kang, 50.

Table 3 Phase III Works (in Chronological Order).²³

Title	Year	Instrumentation	Duration	Source/Dedication/Inspiration
Madi	1981	12 instrumentalists	12'	Poet Chung-Chul (16th C)
PYONG-KYONG	1982	For piano and percussion	9'	Chinese-Korean stones made of nephrite
Flammenzeiche (Sing of the Flames)	1983	Female voice solo (medium or high voice) with small percussion	9'	Texts from fliers of the White Rose, testimony of Sophie Scholl, last letter of Franz Mittendorfer, last letter of Kurt Huber
AA-GA I	1984	Cello	13'	Korean poem by Tson Sang-Byung
NO-UL	1984/1985	Viola, cello and double bass	13'	Taoist understanding; sound of being one of the 9 traditional Chinese
HIN-NUN I	1985	Six female singers with small percussion instruments	8'	"On a Snowy Night" (1938) by Korean poet Kwang-Kyun Kim
NIM	1986/87	Large orchestra	17'	Korean Poet Mun Byung-Lan
TA-RYONG II	1987/88	16 instruments	14'	-
HWANG-TO/ Yellow Earth	1988/89	Mixt choir and 9 instrumentalists	16'	Korean poet Kim Chi-Ha
Ma-am (Mein Herz)	1990	Female voice or baritone solo	3'	In memoriam Luigi Nono/dedicated to his wife Nuria
MA-UM	1990/91	Mezzo soprano and 12 instrumentalists	15'	In memory of Luigi Nono
Mein Herz	1991	Female and male singer, both with small percussion instruments	6'	Poems by H.C Artmann and Chung-chul
TSI-SHIN/TA-RYONG III	1991	Two percussionists	15'	-
U-MUL/The Well	1992	7 instrumentalists	11'	Idea of Taoism
BIDAN-SIL/Silk Thread	1993	Oboe and orchestra	17'	inspired by <i>Sinawi</i> (improvisatory music)
HANG-SANG I,II	1993 1994	Alto fute, guitar and frame drum	11'	Poet Gottfried Keller/Written for Robert Aitken
Rast in einem alten Kloster	1994	Bass Flute	3'	In memory of John Cage
TSI-SHIN-KUT	1994	4 percussionists and electronic sounds (tape)	19'	In memory of Hans Oesch

²³ Pagh-Paan, "Works," accessed August 24, 2018 <https://www.pagh-paan.com/dsp.php?en,1>.

SOWON/THE Wish	1995/6	Mezzo soprano and 10 instruments	17'	poems by Anna Akhmatova and Rose Ausländer
NE MA-UM	1996	Accordion	14'	quote title from a line from H.C Artmann's poem "mein herz"
NOCH...	1996	Mezzo soprano and viola	10'	texts by Rose Ausländer, from "Und preise die kühlende Liebe der Luft"
Die Insel Schwimmt	1997	Piano and percussion	8'	poem by Rose Ausländer/written for the ensemble konflikt
In dunkeln Traumen...	1997	Speaker (Ms. Or Bar.), flute and viola	4'	After a text by Heinrich Heine
TA-RYONG VI	1998	6 instruments	9'	-
HWANG-TO II	1998	5 singers	3'30	text by Kim Chi-Ha
GO-UN NIM	1997/98	Chamber orchestra	11'	-
Sowon...Borira	1998	Female voice and orchestra	30'	based on verses by Anna Achmatowa, Rose Auslaender and Louize Labé
BI-YU	1999	Soprano, bass flute, clarinet and cello	9'	Goethe as a Korean poet

iv) Phase IV, new aesthetic, Greek Mythology 2000 - 2006

Since Pagh-Paan became internationally known with the composition *Sori* (1980), she was frequently commissioned by well-known music festivals and international organizations. Each commission request had a theme, and Pagh-Paan used her most familiar and comfortable materials, Korean traditional music, to interpret the proposition. After 2000, a new source of inspiration initiated her transformation to a different phase, which proved her identity as a unique and unconventional composer. Pagh-Paan attempted to compose pieces with Greek mythology, of which she had a long-time fascination. For example, *IO* for 9 instrumentalists (2000), is based on the Greek Myth, *Io*. It is based on a Western myth, but introspectively, the sentiment is similar to subjects that deeply inspired her in the past. *Io*, a nymph, was loved by Zeus. She was

transformed to a heifer because she was abandoned by her father and earned jealousy of Hera.²⁴ Io hovered around the world and eventually settled in Egypt, where she was restored as a human figure. The accordion was used to reflect the tragedy of the main character. Since 2000, she has composed a total of forty-nine works.²⁵

Table 4 Phase IV Works (in Chronological Order).²⁶

Title	Year	Instrumentation	Duration	Source/Dedication/Inspiration
IO	2000	nine Instrumentalists	16'	Greek mythology
Roaring Hooves	2000	seven instruments	6'	-
Dorthin, wo der Himmel endet	2001	orchestra with mezzo-soprano	15'	Greek mythology
Silbersaiten	2002	piano, violin and cello	6'	Gottfried Keller's poem "Jugendgedenken (remembrance of youth)"
Louise Labe	2002	mezzo-soprano, oboe d'amore, clarinet, violin and percussion	8'	-
Moirä	2003	mezzo-soprano and accordion	9'	-
Wundgeträumt	2005	flute, oboe, clarinet, violin and cello	12'	following the lines of Byung Chul Han's poem /dedicated to the "ensemble recherche"
Mondschatten (Moon Shadow)	2006	chamber music theatre		Juliane Votteler (after Sophocles' <i>Oedipus at Colonus</i>) and with texts by Byung-Chul Han

²⁴ "Greek god IO", in Naver, Available at: <https://m.blog.naver.com/PostView.nhn?blogId=nan1004day&logNo=150067039571&proxyReferer=https%3A%2F%2Fwww.google.com%2F>

²⁵ Kang, 52.

²⁶ Pagh-Paan, "Works," accessed August 24, 2018 <https://www.pagh-paan.com/dsp.php?en,1>.

v) **Phase V, After 2007 to current**

As of 2005, Pagh-Paan wrote forty-three compositions and still continues to compose to this day. At one point in time, her reputation was confined to Europe, but now she is also widely known in Korea. As the demand for her music grew in Korea, Pagh-Paan began to use traditional Korean instruments in her compositions. Her first composition that is composed for Korean instruments is *Das Universum atmet, es wächst und schwindet* for orchestra with traditional Korean instruments (“The universe breathes, it grows and declines,” 2007). The music was dedicated to the National Orchestra of Korea and the composer herself said the piece is a challenge as it is the beginning of opening a door and a stepping into a new, empty space.

During my times in both Korea and Europe, I kept learning, and teaching, and learning even more, and I become a more complex and present person for it. Committing yourself to emptiness is another thing that you have to learn.²⁷

Table 5 Phase V Works (in Chronological Order), omitted transposed works.²⁸

Title	Year	Instrumentation	Duration	Source/Dedication/Inspiration
In luce ambulemus	2007	tenor and orchestra	12’	letters of the Korean priest Yang up Choi
Vide Domine, vide afflictionem nostram	2007	mixed choir a cappella	14’	letters of the Korean priest Yang up Cho
Das Universum atmet, es wächst und schwindet	2007	orchestra with traditional korean instruments	14’30”	cite Lao Tse’s “Tao Te King”
Warte nur	2007	bariton, Daegum, clarinet, violoncello and percussion	9’	text by Johann Wolfgang von goethe (Ein Gleiches)
Qui-Han-Nim	2007	baritone, piri, Daegeum, Clarinet, Violincello, Percussion and accordion	7’	-

²⁷ Pagh-Paan, “Works,” accessed August 26, 2018 <https://www.pagh-paan.com/dsp.php?en,1>.

²⁸ Ibid.

Fanfare	2008	clarinet	3'	-
I thirst	2008	piano	7'	Fisherman of Jeju Island
Den Müttern	2009	mezzosoprano, piccolo and percussion	7'	Poem by Ernst Toller
Unterm Sternenlicht	2009	organ solo	8'	Bible
Hohes und tiefes Licht	2011	double concerto for violin, viola and orchestra	15'	-
Chohui and her imaginary dance	2012	cello, oboe, clarinet, and bassoon	-	-
Imaginary dance of a poet	2012	alto flute, tenore oboe, bass clarinet and violoncello	10'	For the ensemble Recherche
Der Glanz des Lichtes	2013	violin, viola and orchestra	15'	for Teresa von Ávila (1515-1582) and Edith Stein (1891-1942)
Lotosblumen	2013	choir a cappella	5'	text by Heo NanSeoHeon
Augenblicke - Gebet	2013	cello and organ	13'	In memory of Søren Kierkegaard
Zahllose Sterne	2013	female voice and piano	3'	-
Warte nur blade...	2015	soprano, daegeum, glissando flute, haegeum, gayageum and cello	9'	-
Horizont auf hoher See	2017	string quartet	-	-
Glanz de Sonnenuntergangs	2018	string quartet	9'	-

Pagh-Paan said in her interview with Eun-Soo Kang that she left Korea to survive as a composer. It is rare to be commissioned for pieces or find a publisher. Even though some of the lucky composers have published, making a profit is a challenge. The quality of life for a musician

is still similar compared to Pagh-Paan's time living in Korea. Composers decide to leave the country, or work a second job to have financial stability. Fortunately, her incessant effort to outshine thousands of composers in a foreign country and her mother's sacrifice brought her to international fame and status and allowed her to focus solely on teaching and composing. Even after years of her mom's passing, the composer still writes music that she associates with the love, longing, and respect for her mom in her music.²⁹

²⁹ Kang, 33.

CHAPTER 2: YOUNGHI PAGH-PAAN'S MUSICAL PHILOSOPHY

2. 1 *Fremdheit*, Estrangement

As her name suggests, Younghi Pagh-Paan chose to be alienated as a unique composer and embrace discomfort rather than coping with the compositional and societal norms of her generation. She attributes her composition philosophy as '*Fremdheit* (Estrangement).¹ While living in Korea, her struggles not only involving poverty, but more importantly encompassed living in a society where Confucian ideas dominated; Korea was under *Joseon Dynasty* (1392-1897) and *Sam-Song-Ji-Do* (Woman's Three Duties), the word that oppressed women during that time period. *Sam-Song-Ji-Do* is comprised of three rules that a woman must follow: when she is young, obey father; when she is married, obey husband; when she is old, obey son. Women during this time, they were expected to be submissive and obedient. For their entire lives, they covered their hair and face with headgear '*Jang-ot*' (long skirt), were prohibited from going to school, and instead, learned how to take care of men². Therefore, women in Korea are associated with the word "*Han*", which means deep resentment and sorrow from endless oppression, which must not be overcome but carried within the heart. After Korea experienced a series of significant incidents, the identity of Confucian culture faded. However, this entrenched culture still lingers in our society. Coming from a progressive family, Pagh-Paan was unhappy and remained an outsider.³

¹ Kang, 240.

² Hong, Ji-Yeon. 2000. Educational inequalities in a Confucian society: Korea. Ph.D. diss., University of Oxford (United Kingdom), <http://proxyiub.uits.iu.edu/login?url=https://search-proquest-com.proxyiub.uits.iu.edu/docview/900301964?accountid=11620> (accessed September 8, 2018).

³ Ji-Yeon Hong, "Educational Inequalities in a Confucian society: Korea" (PhD diss., University of Oxford, 2000), 21-22, accessed September 8, 2018 ProQuest Dissertation & Theses.

After her move to Germany, Pagh-Paan encountered a different notion of estrangement. Living in a strange country, she struggled to understand not only the language, but most importantly, the culture; difference, exoticism, ethnocentrism, regionalism, assimilation, cultural difference were the words the composer mentioned herself.⁴ Rather than trying to overcome and blend in with the estrangement, Pagh-Paan expressed it in her music as her way of living with the feeling: Korean aesthetics and background are synthesized with Western music that created various musical effects. Eastern elements are exotic and captivated the ears of Europeans, eventually being acknowledged by world.

Nicolas Schalz⁵ mentioned the concept of *Fremdheit* (Estrangement) in his interview with Eun Soo Kang.

Fremdheit (Estrangement) is unquestionably the center of Pagh-Paan's works and is comparable to Theodor Adorno (1903-1969)'s estrangement and Karl Marx (1818- 1883)'s Hegel notion. Both discuss Human Personalization through the notion of estrangement. Adorno's notion of estrangement involves self-secession from a group. Therefore, it is estrangement that Pagh-Paan composed works based on Greek Mythology in that they were a variant from her works in the past. This also could be compared to Sigmund Freud (1856- 1939)'s concept for estrangement, which is based on social psychology; humans have a side of constantly pursuing human nature. Younghi Pagh-Paan overcame the problem of human nature by coming closer and facing the problem, and that is how she overcame estrangement. Acknowledging and understanding others as they are while understanding myself is the point of resolution. Becoming closer with others through conversation was also the point of resolution.⁶

i) Compositions associated with '*Fremdheit* (estrangement)'

The compositions associated with '*Fremdheit*' are mostly found in Phase II and III. The first piece Younghi Pagh-Paan composed after her move to Germany is *Dreisam-Nore*, which she wrote to ease her difficulty breathing after anxiety attacks, triggered by feelings of loneliness, pain, fear, and estrangement. The music is composed in a flowy, linear progression after seeing a *Dreisam River* in Germany. Three years later, *Man-Nam I* for clarinet and string trio

⁴ Eun Soo Kang. *The Voice Within Myself* (Seoul, Korea: Yesol, 2009), 42.

⁵ He has a long acquaintance with Pagh-Paan. And he understands her music and her philosophy.

⁶ Kang, 240, translated from Korean to English by Suyeon Ko.

(“Encounter,” 1977) was composed. Pagh-Paan wrote these pieces to overcome the culture shock she encountered. From this point, her own musical style started forming structurally and technically.⁷ These two compositions are going to be discussed on a deeper level at the Chapter 3 and 4.

Pagh-Paan composed *Hin-Nun* (“While Snow,” 1985), which reflects grief toward inequality and discrimination against women. She was inspired by Kwang-Kyun Kim’s lyric poem, “On a snowy night” (1938), which expresses how human sorrow and anguish find tranquility in continuously falling snow.

Snow – so far away – longing- the message – on this very night – voiceless (without a sound) – falling – mournful – trace of the past – white snow (HIN-NUN) – breath – my hear is smothered – I alone – Heart – emptiness – without a ray of light and scent – shimmer of a lamp – look back in remore – mourning clothes – snowing – layer upon layer – my grief – quite – being cold – being ice cold.⁸

Hin-Nun is for six women voices. Six singers also play percussion while they sing, as percussion is a natural form of expression in Korean traditional music *p’ansori*.⁹

2. 2 Korean Traditional Music Influences

The Korean traditional music focuses on a central tone that develops through linear progression rather than building on components of harmonic progression like Western music. Korean traditional music is categorized in five different genres:

1) Court music (the native term is *hyangak* or *a-ak*), which is comprised of Chinese ritual music influenced by early 12th-century melodies, mostly performed during political events or social events in the court.

2) Aristocratic genres (the native term is *kagok*, *sijo* or *kasa*), which adds melodies and rhythm to a set of poems or philosophical texts sung by a male or female voice.

⁷ Pagh-Paan, “Works,” accessed August 24, 2018. <https://www.pagh-paan.com/dsp.php?en,3,0,9>,

⁸ Ibid.

⁹ Ibid.

3) Religious music (the native term is *yŏmbul*), which is associated with Buddhism and Shamanism. It's narrative and in vernacular language.

4) Theatrical music (the native term is *talchum* for a dance drama and *kkoktugaksi* for a puppet drama), which is a satire on the politics of the day.

5) Folk music, which is comprised of both professional and amateur genres. For instance, *sanjo*, or *p'ansori*¹⁰, is a single melody on instruments usually accompanied by percussion, and *nong-ak* is a play that consists of five percussion instruments.¹¹

In Younghi Pagh-Paan's compositions, the influence of the folk music is the most prominent. First and foremost, she reconstructed rhythm and melodies of *Nong-ak* in creation of her own style that is later acknowledged by the Europeans. Secondly, she utilizes a technique that is prevalent in *sanjo*, known as central tone technique, which consists of primary notes that are elaborated with decorative embellishing notes called *Nonghyŏn*. Thirdly, she adopts dramatic grand pause in her compositions. Grand pause is a European music technique that does not seem like an Eastern aesthetic at first. However, the beauty of aesthetic reflection in Asian society is deliberate negative space; in painting, or oriental calligraphy.

i) Nong-ak

Nong-ak is a combined word of *Nong* (farm) and *ak* (music). The name represents musical performances that occur during the hard, laborious farming season or celebrating the harvest; the music is closely associated with Shamanistic ritual. Through performing this music door-to-door, people give thanks for the prosperous year and well-wishes for the following year. *Nong-ak* varies depending on the region, but the music employs five traditional percussion

¹⁰ Pagh-Paan, "Works," accessed August 26, 2018. <https://www.pagh-paan.com/dsp.php?en,3,0,6>,

¹¹ Robert C Provine, Okon Hwang, and Keith Howard, "Korea," *Grove Music Online*, accessed September 12, 2018.

<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000045812>.

instruments, *kkwaenggwari*(small gong), the leader, *changgo*(hourglass drum), *puk*(barrel drum), *ching*(large gong),and *sogo*(hand drum).

Nong-ak's music varies under different circumstances, but it normally employs simple, repeated triple rhythms along with choreographed dancing, acrobatics, and miraculous feats. In 1970s, the *nong-ak* became more prevalent and later adopted the name, '*pungmulnori*', while the basic rhythm became more complicated, as it evolved Shamanistic ritual to artistic performance.¹²



Figure 1 The *Pungmulnori*.¹³

Nong-ak originally utilized simple, triple rhythms in order to supplement the purpose, as music was orally transmitted before musical notation existed. Younghi Pagh-Paan emphasized this point in her composition *TSI-SHIN* for four percussionists and computer-generated sounds (1993/4).

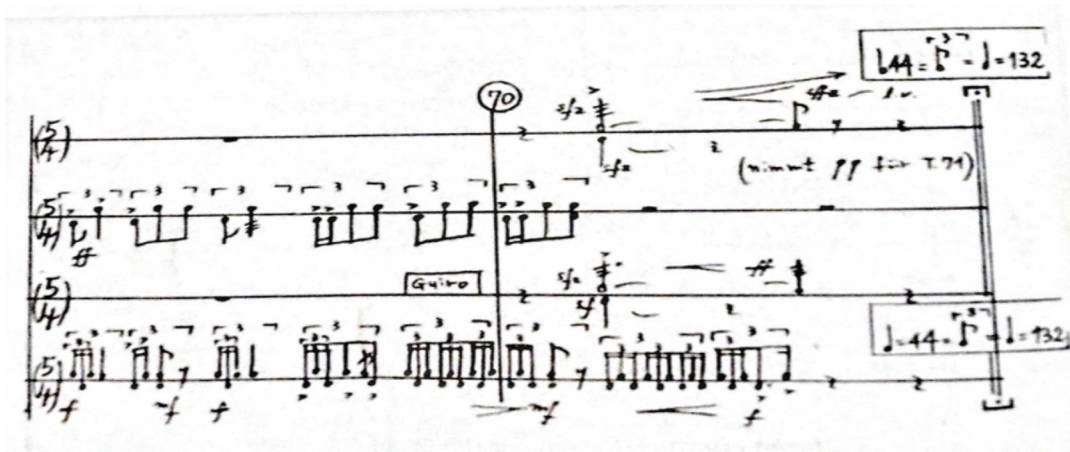
TSI-SHIN is a combined word of *TSI* (earth) and *SHIN* (spirit). It means the tutelary spirit of a house site. It's Shamanistic ritual between the heaven and earth, where people dance and sing

¹² Ibid.

¹³ "Pungmulnori" in Daum. Available at: <http://m.blog.daum.net/chonrico/1070> (accessed September 3, 2018).

to praise the spirit. Harmony between nature and human is important to synthesize the balance. Therefore, music in its most natural form is not written on the paper but simple and closely resembles mundane. In this composition, Pagh-Paan employs rhythms that are simple and ordinary.¹⁴

The Chinese “Mu” character is the central shamanistic ideogram. It combines the heavens, earth and a (dancing) human couple. Mankind, Earth and Heaven are seen as a unity, with creation actually being linked together by mankind. The dancing couple reminds us of the source of all rituals that beseech the heavens to be merciful towards the earth. According to Mu-cult, the human soul did not originate in heaven as believed by the Christian faith, but came out of the earth, to which it returns after death. So for us, the earth is endowed with a soul, it is the reconciling element in which the soul finds peace. I have created a composition surrounding this ritual, the shamanistic KUT ceremony, for four percussionists that are accompanied by electronic sounds. Modern technologies involving computer, synthesizer, etc are becoming increasingly important in the field of musical composition. I have chosen to work with relatively simple and tangible methods. Various drums (played by Isa Nakaura) and several tones from a double bass flute (played by Carin Levine) provide the source and have been remastered.¹⁵



Example 1 Pagh-Paan, TSI-SHIN-KUT, mm. 69-70.¹⁶

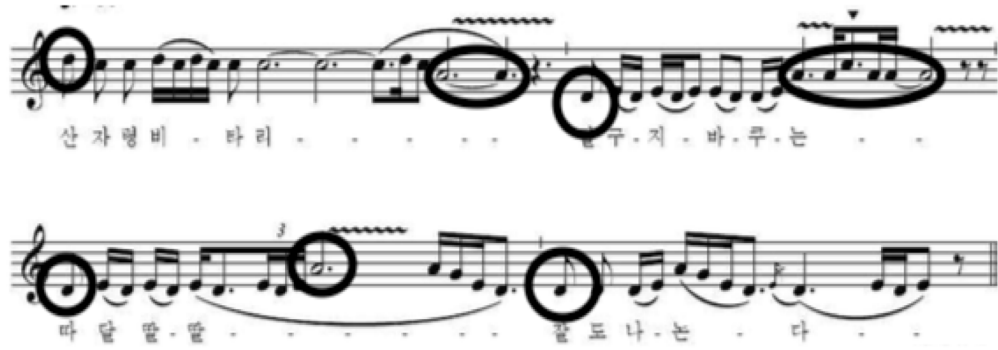
¹⁴ Kang, 111.

¹⁵ Pagh-Paan, “Works,” accessed August 24, 2018. <https://www.pagh-paan.com/dsp.php?en,3,0,23,1>,

¹⁶ Younghy Pagh-Paan, *TSI-SHIN-KUT/ Erdgeist-Ritual*. (Ricordi, 1994).

ii) Central Tone Technique

As mentioned earlier in this chapter, Korean traditional music builds on linear progressions instead of developing through harmonic progressions like in Western music. With the central tone technique, the melody develops through melismatic notes with ornamentations called *Nonghyön*, which includes wide vibrato, microtonal glidings, grace notes, and turns. Example 2 shows the Korean folk song *Hwanghaedo Gamnaegi*. The circles in the music indicate the central notes. The music develops with the central notes D and A being embellished by melismatic notes. Small waving lines above the noted A's are the instruction for the wide vibrato.



Example 2 Korean folk song, Hwanghaedo Gamnaegi (composer is unknown) ¹⁷

Pagh-Paan employs this central tone technique in her composition *No-ul* for viola, cello, and double bass (“Sunset,” 1984/85). All three instruments start at a different time, developing the melody via *Nonghyön* from their own central tone. Starting with the cello and G as the central tone, *Nonghyön*, such as grace notes, gliding microtones, and wide vibrato decorate the central tones. The double bass starts at the second eighth note of the third beat. Compared to the cello central note, the double bass sustains the central note and progresses through using pizzicato and

¹⁷ Dohee Kwon, “*History of Popular Song*”, (Seoul: Seoul National University Press, 2015), 25.

[illegible]

23

iii) The beauty of space

In paintings, deliberate negative spaces, where objects might be typically expected encourages imagination. In Asian art, the beauty of space was emphasized and eventually became one of the most important artistic techniques that allows artists to calibrate their ability to express the beauty of moderation, organization, and imagination.



Figure 2 Ink-and-wash painting “winter wanderer” by Woon-gog Kang, Jang-won (1945-2015).²⁰

In the musical artform, grand pause is the foremost equivalents to the beauty of space. In Pagh-Paan’s composition *Ta-Ryong IV* for percussion (“The return of post modernism,” 1991), she deliberately applies the grand pause technique in the beginning.²¹ The music starts with striking accented fortissimo beat on the bass drum followed by rest. It’s intended to create a

²⁰ “Winter Wanderer” in Tistory. Available at: <http://ykchouse.tistory.com/46> (accessed September 4, 2018).

²¹ Kang, 107.

striking effect that must coordinate with a dramatic gesture from the performer as well. For the first eight measures, the length of the notes and rests change, elevating the level of tension as the rests become shorter becoming shorter increasing density of the sound.

Example 4 Pagh-Paan, *Ta-Ryong IV*, mm.1-22.²²

2. 3 Younghi Pagh-Paan and Isang Yun

According to Eun-Soo Kang, compositions of Pagh-Paan could be imagined as a tree that propagated in Korea and was planted in a foreign country. In other words, her musical language is a tree that where the fruit symbolizes Western musical sources and the body synthesizes Western music rotted in oriental aesthetic.²³ In Pagh-Paan's compositions, Eastern and Western musical aesthetics clearly appear. While Yun's music closely resembles European music characters, Pagh-Paan's compositions are closer to Eastern musical aesthetics, a direct adaptation of traditional

²² Pagh-Paan, *TA-RYONG IV* (Ricordi, 1991).

²³ Kang, 39.

rhythms and recorded *p'ansori*²⁴ excerpts compared to Isang-Yun. It is inevitable to mention Isang-Yun when it comes to synthesis of Western and Eastern music. Yun was born in 1917 in Tongyeong, South Korea. He studied music in Japan and Germany, and he is one of the Korean composers of the second generation and the first composer who created his own musical technique by synthesizing Western and Eastern music styles. He was a teacher at the Hanover Hochschule für Musik from 1970 to 71 and the Berlin Hochschule from 1970.²⁵ Even though Yun and Pagh-Paan were both in Germany at the same time, because of their age differences, they never became close friends, although Pagh-Paan was well aware of Yun and expressed deep gratitude for his works.²⁶

i) Eastern music influences

As I mentioned in Chapter 1, Pagh-Paan's musical inspirations were from entertainments such as circus, *P'ungmul*, *gut*, and *p'ansori*, and more importantly, from her father who often played *Tungso*. She was drawn to secular music that she later utilized with instrumentation, rhythms, and sometimes formations. On the other hand, Yun, who was from a noble family, grew up with court music and the Royal Ritual music, which has Chinese influences. They both are based on the concept '*Taoist*'; well-balanced unification of '*Yin*'²⁷ and '*Yang*'²⁸ that influence harmony, intensity, instrumentation, and other musical aesthetics unified as a single sound spectrum.

ii) Political ideas

Surviving World War II and subsequently Japan Colonization and Civil War, Isang Yun actively participated in political movements. During World War II, he joined the Army of

²⁴ Pagh-Paan, "Works," accessed August 26, 2018. <https://www.pagh-paan.com/dsp.php?en,3,0,6>,

²⁵ H. Kunz, "Yun, Isang," *Grove Music Online*. Accessed August. 23, 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000030747>.

²⁶ Kang, 193.

²⁷ From Chinese philosophy. Female character that represents earth, dark, and cold.

²⁸ From Chinese philosophy. Male character that represents heaven, heat, and light.

National Independence and was consequently imprisoned for two years. In 1967, he was brutally abducted by the secret Korean agents in Berlin accused for working for North Korea. He was released after two years of imprisonment. Because of this incident, a misconception developed that he was a communist, and there is still controversy, where some people protest performances or festivals associated with Yun.²⁹ As a composer, he composed *Exemplum in memoriam Kwang-Ji* (1981) that carries his anger and rage towards the Korean government about the Kwangju Uprising.³⁰ The music was commissioned by the West German broadcasting station WDR, and Yun's message in his composition is clear and direct. *The Exemplum in memoriam Kwang-Ju* is in three parts; the first part opens with the demonstration of massacre and uprising. The slow second part displays sorrow, anger, anguish, and horror of people. The third part reflects continuous struggles for justice and democracy in South Korea.³¹

If Yun was a very proactive political activist, Pagh-Paan's participation for politics was always through her music. Pagh-Paan always carried the hope for democracy in South Korea, but she expressed the idea in her music indirectly. For example, *Sori* for large orchestra ("sound", 1980) reflect her rage toward the dictatorship and was the best means of communicating her message. The piece is in one movement but can be divided into five parts; the last section repeats the first six measures of the piece, making the composition a full circle.³²

She also composed *Flammenzeichen* for female voice with small percussion ("Sign of the Flames," 1983), which is after texts by Sophie Scholl³³, from pamphlets of the "White Rose"³⁴

²⁹ Kunz, "Yun, Isang."

³⁰ Uprising that took place in Kwangju, South Korea in May 1980, in response to the suppression of human rights by the government. Countless innocent people including children and students were brutally killed by the special-force paratroops. The government controlled the media and blocked any contacts with outside of Kwangju to hide and justify their massacre. The uprising was known to the world and outside of Kwangju by a German reporter who infiltrated and filmed the scene.

³¹ Walter-Wolfgang Sparrer, "Exemplum in memoriam Kwangju," Boosey & Hawkes, accessed August 29, 2018, <https://www.boosey.com/cr/music/Isang-Yun-Exemplum-in-memoriam-Kwangju/27324>.

³² Pagh-Paan, "Works", accessed August 26, 2018. <https://www.pagh-paan.com/dsp.php?en,3,0,3>,

³³ German student and anti-Nazi political activist.

³⁴ Non-violent, intellectual resistance group in the Third Reich against Nazi regime.

and the last letters from Franz Mittendorf and Kurt Huber. In the winter of 1982, Barbara Kaiser, who organizes and conducts the concerts of the “*Musikfrauen Berlin*” commissioning a piece for the event on the topic “*1933/1983-Destruction of Democracy, Transfer of Power and Resistance*”. Pagh-Paan only uses a female voice that accompanies themselves with a few percussion instruments, resembling the formation of the traditional Korean music *p’ansori*.³⁵

Nicholas Schultz at the interview with Eun-Soo Kang, expressed his thoughts of Pagh-Paan’s composition and musical ideas.

In 1974 when Younghi Pagh-Paan arrived in Europe, she came to a conclusion that she would pursue a different path from her past, and in 1984, Pagh-Paan introduced her composition methods and philosophy in her dissertation, which I believe is a pretty fast discovery. Since then, she has preserved that the technique is her own voice while also continuing the notion by developing it further. The basic concept is this: she brought her cultural background to Western music that created various sound spectrums. She applied Asian musical elements, and it was successful in mesmerizing European audiences.³⁶

³⁵ Pagh-Paan, “Works,” accessed August 26, 2018. <https://www.pagh-paan.com/dsp.php?en,3,0,6>,

³⁶ Kang, 240, translated by Suyeon Ko

CHAPTER 3: *DREISAM-NORE*

Dreisam - Nore is Younghi Pagh-Paan's first work, written in October of 1974 following her move to Freiburg, Germany. The piece is dedicated to American flutist Carin Levine who studied at the *Hochschule für Musik Freiburg* with Aurèle Nicolet (flute), as well as Klaus Huber and Brian Ferneyhough (composition). *Dreisam* is the name of a river in Freiburg, Germany, and *Nore* is Korean for song.



Figure 3 The *Dreisam* River in Freiburg, Germany.¹

Dreisam-Nore is poetic music that flows linearly and is fundamentally characteristic of traditional Korean music. Pagh-Paan composed this piece to ease her difficulty breathing; music flows and breathes inherently, and perhaps choosing the flute produced the most natural, idiosyncratic effect. The music flows through the flute; various articulations embellish the linear

¹ The “Dreisam River” Available at: <https://www.freiburg-geniessen.de/de/freiburg/clips/dreisam.jpg> (accessed September 24, 2018).

line such as glissandi, microtonal fluctuations, abdominal vibrati, timbre trills etc. Younghi Pagh-Paan herself wrote a program note:

In my flute piece *Dreisam* [which runs through Freiburg]. I attempted to bring together the flowing, living, and enlivening element with the sense of calm one can enjoy through the constant uniformity of the water's movement.²

She also mentioned,

If we can assume that the horizontal linear flow is the life-force of traditional Korean music, it is quite natural that I attempt to develop this element fully in my music.³

Moving to a new country was arduous for Pagh-Paan; challenges stemmed from differences in language, culture, and lifestyle. She aimed to unfold all the emotions in her heart, such as pain, fear, loneliness, and all states of self-estrangement through her music. She channeled the emotions to create her composition philosophy '*Fremdheit* (Estrangement).' Gisela Gronemeyer said, 'When she came to Germany, she was initially full of fear. She tried to work that out compositionally by focusing on breathing and creating large curves.' Also, Pagh-Paan said, 'I had really experienced difficulties with breath because I was so tense. Then I wanted to free myself of that. So, I simply solved my own personal problem gradually.'⁴ At the top of the page of score, Pagh-Paan includes the program note.

In my piece for the flute, *Dreisam-Nore* (Nore is Korean for song), I have attempted to describe musically my thoughts about the little river *Dreisam* which flows through Freiburg. I have tried to combine its flowing, lively, and life-giving elements with the experience of tranquility that the perpetual movement of the water can impart. This piece expresses something comparable to the words of the Chinese Taoist philosopher Zhuang Zi (BC 370 – 280). << The highest beauty belongs to the Cosmo. But let us not waste words on it. Four Seasons govern our year. They do not search for meaning. Nature exists in harmony. But it does not reveal itself to us.>>⁵

² Pagh-Paan, "Works," accessed September 9, 2018. <https://www.pagh-paan.com/dsp.php?en,3,0,1>,

³ Ibid.

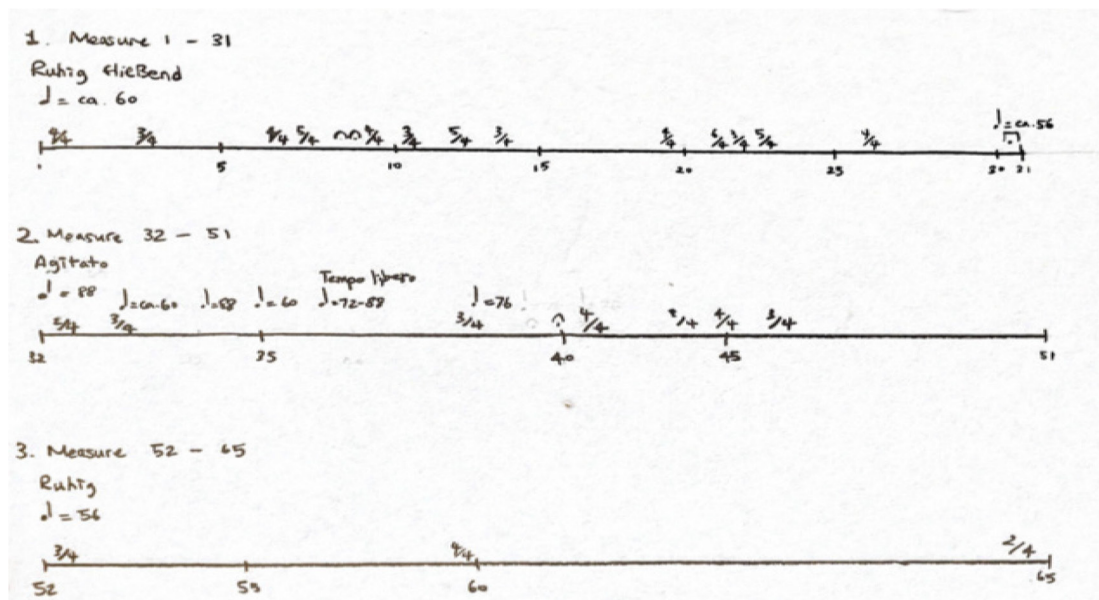
⁴ Ibid.

⁵ Younghi Pagh-Paan, *Dreisam-Nore*. (Ricordi, 1975)

During this phase of her identity as a composer, she was still in search for her own voice and characteristics. *Dreisam-Nore* is written in serial technique that displays pitch-oriented characteristics.

3. 1 Overall Form and Structure

The composition is written in one movement and comprises three sections divided by tempo changes and fermatas. Moreover, distinctive character changes aid the section divisions. The first section is measure one to thirty-one; the second section is measure thirty-two to fifty-one, and the third section is measure fifty-two to the end. The example 5 portrays a well-defined idea of the overall structure of the piece.



Example 5 The overall structure of 'Dreisam-Nore'.

i) Section one

The first section is relatively calm and begins with a three-bar segment that states the primary tone row. The primary tone row is decorated by flutter tonguing with grace notes and ends with a harmonic note of D. Representatively, beginning the piece with flutter tonguing immediately produces imagery of exhalation. Throughout this section, virtuosic gestures appear

sporadically and reflect the anxiety and trouble she experienced. Six fermatas within the section give the effect of catching one's breath; trying to calm down by taking deep breaths is also associated with the beauty of space.

ii) Section two

The explosive second section, full of energy, anger, and screaming searches for breath. It is the busiest section amongst the others, consisting of unfamiliar articulations, such as diaphragmatic accents and indication of pace acceleration. Figure 4 lists the explanations for the unusual articulations.

3

Erläuterungen von Carin Levine

Vorzeichen gelten jeweils für den ganzen Takt; in den Passagen ohne Taktstriche (36, 51) pro Note.

Pausenlängen, kurz bis äußerst lang

1) Flatterzunge. Mittlere und tiefe Lage; Ausführung glottal. Hohe Lagen: Zungenspitze

2)

Flageolet. Die eckige Note wird gegriffen.

3)

Glissando. Ansatz- oder Klappenglissando (Ringklappen).

4)

Musikalischer Zusammenhang, die "gebundenen" Noten werden aber leicht angestoßen.

5)

Vierteltonnotation. Erzeugung durch Vierteltongriffe oder Ansatz.

6)

Langsames Vibrato mit großem Umfang (aus dem Zwerchfell)

7)

Nur Luft. Den angegebenen Ton greifen, bei leicht nach außen gedrehtem Mundstück über das Mundloch hinweg blasen.

8)

Die Gruppe langsam beginnen und beschleunigen.

9)

Die Gruppe schnell beginnen und verlangsamen.

10)

Klangfärbetriller. Triller verschiedener Klangfarben eines Tons. Griffe:

T. 20: T. 60:
7 8 8 8

Klappenschlag mit Ton. Ebenso, mit gleichzeitigem Anblasen des Tons.

(T. 60: Regelmäßiger "Triller"; die notierte Tonfolge wird allein durch Ansatzglissando erzeugt)

11)

Zwerchfell-Akzente. In den durchklingenden Ton werden mit dem Zwerchfell starke Akzente markiert.

12)

"Lippenpizzicato". Die Lippen wie zu einem "p" zusammenpressen. Sie werden mit einem kräftigen Zwerchfellostoß geöffnet und der Ton dabei gleichsam "gespuckt".

Explanations by Carin Levine

Accidentals apply throughout the bar; in the passages without bar-lines (36,51), they apply only to the note they precede.

Length of pauses, from short to extremely long

Fluttertongue. Execution in medium and low register: glottal. In high register: tip of tongue

Harmonic. The diamond-shaped note is the one fingered.

Glissando. Embouchure- or keyed glissando (ring keys).

A single musical gesture, though the "slurred" notes are lightly attacked.

Quarter-tone notation. Produced with quarter-tone fingerings or embouchure.

Slow vibrato with broad range (from the diaphragm)

Only breath. Finger the note indicated, blowing across the hole with the mouthpiece turned slightly away.

Begin the group slowly and accelerate.

Begin the group quickly and slow down.

Key click without pitch. Sharp, percussive closing of the key.

Key click with pitch, as above, with the note blown simultaneously.

Timbre trill: Trill with different colorations of one note.

Fingerings:

b. 20: b. 60:
7 8 8 8

(b. 60: regular "trill"; the notated pitch sequence is produced solely by an embouchure glissando)

Diaphragm accents. In the course of the sustained note, sharp accents are marked with the diaphragm.

"Lip pizzicato". The lips are pressed together to form a "p". They are opened by a forceful thrust from the diaphragm, so that the note is "spat out".

Notes explicatives de Carin Levine

Les altérations valent pour la mesure entière; dans les passages sans barre de mesure (36, 51), pour la note.

Longueur des pauses, courtes jusqu'à extrêmement longues

Articulation double. Registre moyen et grave: émission glottale. Registres élevés: pointe de la langue

Harmonique. La note angulaire est doigtée.

Glissando. Sur l'embouchure ou sur les clés (anneaux mobiles).

Enchaînement musical, les notes "liées" sont légèrement attaquées.

Notation en quarts de ton. Sons produits par le doigté ou par l'embouchure.

Vibrato lent d'une grande amplitude (partant du diaphragme)

Seulement de l'air. Doigter le ton indiqué en soufflant sur l'embouchure, l'embout étant légèrement tourné vers l'extérieur.

Commencer le groupe lentement puis accélérer.

Commencer le groupe rapidement puis ralentir.

Son de clé sans ton. Fermeture violente et en percussion des clés.

Son de clé avec ton. La même chose que précédemment, en jouant le ton.

Trille de timbres. Trille de différentes couleurs sonores d'un même son.

Doigtés:

Mes. 20: Mes. 60:
7 8 8 8

(Mesure 60: "trille" régulier. La suite de sons notés est produite seulement par glissando sur l'embouchure)

Accents de diaphragme. De forts accents sont marqués dans le ton par le diaphragme.

"Pizzicato des lèvres". Presser les lèvres comme pour former un "p". Elles sont ouvertes par une forte pression du diaphragme et le ton "craché".

Edition RICORDI

Sy. 2706

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Figure 4 Notes for Articulations.⁶

⁶ Ibid.

Significantly, Pagh-Paen inserted a cadenza-like free section at the end of the section with the indication '*tempo libero*.' The second section is the busiest and portrays the chaotic character and passionate search for breath, which will be resolved in the section three.

iii) Section three

The section three is the shortest section amongst the others. The chaos, anger, anxiety, and passionate search for breath begins to settle down. In bar fifty-nine, the search reaches its final position on the note D, embellished by harmonics, grace notes, timbre trills, and lip pizzicato. The final measure evokes imagery of exhalation, which completes the piece.

iv) **Dynamic Contrasts**

The use of dynamic contrast adds to the distinctive timbre of the music. Sonata form (consisting of exposition, development and recapitulation sections) does not exist in traditional Korean music. The dynamic contrast Pagh-Paan utilizes emboldens the section divisions alongside the use of fermatas. For example, section one, calm and stationary, mostly stays in the *piano* dynamic range with little stings, whereas section two changes dynamics more rapidly with many uses of *sforzando*. Sudden dynamic changes are also one of Pagh-Paan's characteristic compositional techniques⁷; drastic dynamic changes happen frequently, which cause the music to sound restless in some sections. Example 6 and example 7 are examples of frequent dynamic changes.



Example 6 Pagh-Paan, *Dreisam Nore*, mm 12-13.⁸

⁷ Kang, 149.

⁸ Pagh-Paan, *Dreisam-Nore* (Ricordi, 1975).

Measure 51 is also employs rapid dynamic contrast.



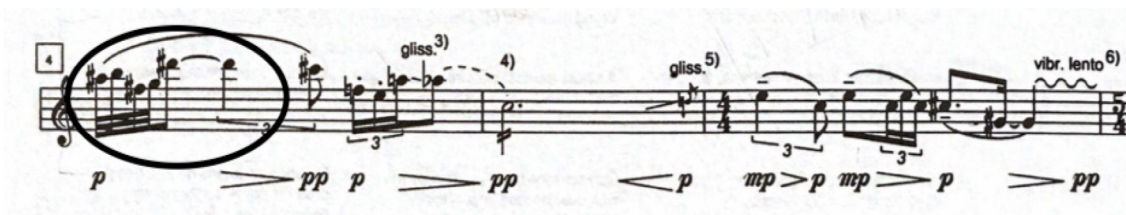
Example 7 Pagh-Paan, *Dreisam-Nore*, mm.18-20.⁹

3.2 Serialism

The entire piece is built on serialism. It begins with the primary tone row ‘Eb-G-F#-B-A#-D’, laid out in a three-bar segment. The initial segment re-appears in bar 4 as the retrograde; if the D from the bar 3 moved to bar 4, it completes the non-transposed retrograde, which proves its dodecaphonic sequence (example 8, example 9, and example 10).



Example 8 Pagh-Paan, *Dreisam Nore*, mm 1-3.¹⁰



Example 9 Pagh-Paan, *Dreisam Nore*, mm 4-6.¹¹



Example 10 The 12 tone-row sequence of *Dreisam-Nore*.

⁹ Ibid.

¹⁰ Ibid.

¹¹ Ibid.

Also, intervallic patterns underlined in the beginning influence the serial thoughts; major thirds (equivalent to minor sixth) and perfect fourths keep appearing as the piece develops. This main motif frequently appears in all available arrangements; inversion, retrograde, retrograde inversion, transpositions, melodic derivations, rhythmic, and dynamic manipulations.

3. 3 Korean Aesthetics

As I mentioned in Chapter 2, Younghi Pagh-Paan's music prominently sources Korean traditional folk music. In *Dreisam-Nore*, she emulates the idea of *sanjo*, one genre of Korean folk music, especially the *Taegŭm sanjo* by imitating distinctive *Taegŭm* vibrato and applying *sanjo* embellishments called *nonghyŏn*.

i) *Sanjo*

Sanjo is a subgenre of Korean folk music and established itself as a definite musical style around 1890. The genre evolved throughout time and became the most prevailed and beloved style among the people. In its early stage, *sanjo* merely meant "scattered or loosely organized melodies."¹² However, after *sanjo* synthesized with many different genres, such as *minyo*¹³ and *p'ansori*¹⁴, the genre became a unique, artistic style representing virtuosic instrumental performances. Like other traditional Korean music, this music was transmitted orally by simply imitating the masters or improvising a simple tune. Since adapting Western notation around the 1960s, the genre became more accessible and approachable, which helped it popularize. *Taegŭm sanjo* is a genre that is improvisatory and shows off the virtuosic character, developed by masters resulting a creation of different 'schools.' The schools are distinguishable by the use of ornamentation on the same basic melody; each school applies different tempi, rhythms, and

¹² Joing-In Heo, "The Korean Transverse Flute *Taegŭm* and Its Music *Taegŭm Sanjo*" (DMA diss., The Florida State University Libraries, 2002), 34.

¹³ Robert C Provine, Okon Hwang, and Keith Howard, "Korea," *Grove Music Online*, accessed September 12, 2018.

<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000045812>.

¹⁴ Pagh-Paan, "Works," accessed August 26, 2018. <https://www.pagh-paan.com/dsp.php?en,3,0,6>,

overall length. The general style remains the same, but the subtle articulations, sensitive use of sound, and nuance in embellishments distinguish the professionals and non-professionals.

ii) *Taegŭm*

Taegŭm is a traditional Korean transverse flute made out of bamboo. It resembles the baroque flute in that *Taegŭm* has eight tone holes and is the longest wind instrument among other Korean wind instruments.¹⁵ The players place the head of the instrument on their left shoulder while turning their head to the left. Because of the unique way of holding the instrument, it is famous for producing a unique vibration technique, wide and slow, which is produced by shaking the left shoulder.



Figure 5 The *Taegŭm*.¹⁶

In *Dreisam-Nore*, Pagh-Paan used unique notations to emulate the effect of the *Taegŭm* vibrato. The composer specifies the natural key signature with arrows up or down. According to

¹⁵ Robert C. Provine, “Taegŭm,” *Grove Music Online*, accessed November 24, 2018. <https://doi-org.proxyiub.uits.iu.edu/10.1093/gmo/9781561592630.article.48374>.

¹⁶ “Taegŭm” in Daum. Available at: http://m.blog.daum.net/rg8585/16139761?np_nil_b=2 (accessed November 24, 2018).

the indications on the score, the quarter-tone notation is produced with quarter-tone fingerings or embouchure. Throughout these quarter-tone slides, the flute produces a slow and heavy vibrato shape mimicking the *Taegŭm* vibrato sound.



Example 11 Pagh-Paan *Dreisam-Nore* m.24, mm.32-33, m.43.¹⁷

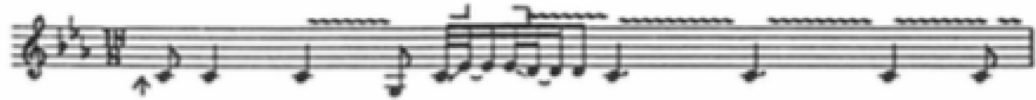
iii) *Nonghyön* (ornamentation)

Nonghyön, a technique used in *sanjo*, equates to ornamentation in Western music. Originally derived from Korean traditional string instruments, the left hand generates the technique. The term literally translates to ‘shake the sound’ and is similar to vibrato or trills in Western music, but the *Nonghyön* applied to each note as a main motif contains deeper, impalpable aesthetics, and carries emotions with palpitation and strong life force.¹⁸ In *Taegŭm sanjo*, there are three main techniques:

¹⁷ Pagh-Paan, *Dreisam-Nore* (Ricordi, 1975).

¹⁸ Heo, 47.

- 1) *Yo-sung*: Vibrato, a shaking sound, which normally applies to the main tone. The first beat is sustained without vibrating; the shaking starts towards the end of beat and creates a big wave. *Yo-sung* indicates shaking the note the width of less than a semitone and likens to the Western technique ‘vibrato.’ Conversely, it is supposed to start with slow sound waves then become faster until abruptly ending the phrase.¹⁹



Example 12 Example of *Yo-sung* in Korean Traditional Music on western notation.²⁰

- 2) *Toi-sung*: Sliding the note downward. The slide could be both slow and fast; it appears more often in slow music.²¹



Example 13 Example of *Toi-sung*.²²

- 3) *Chu-sung*: Sliding the note upward. The slide up is usually fast and disrupts the sound harshly ending without reverb. This embellishment is rarely used, and the effect is very subtle.²³

¹⁹ Ibid.,

²⁰ Jaehwa Lee, “Shigimsae in Geomungo music”. Gugak.co.kr, accessed November 28, 2018, https://www.gugak.go.kr/site/inc/file/fileDownload?dirname=/sites/gugak/files/site/20160517&filename=JNGC_005_012.pdf&type=E&boardid=1722.

²¹ Heo, 47.

²² Lee, 236.

²³ Heo, 47.



Example 14 Example of *Chu-sung*.²⁴

As the genre *sanjo* is still evolving, possibilities of *nonghyön* are vast. The musical notation of *nonghyön* in Western music looks basic, but each musician masters their own unique style. Sometimes, learning to play *nonghyön* takes a lifetime.

In *Dreisam-Nore*, the use of *nonghyön* is prominent. This technique helps to identify the main notes through pinpointing the indications. Pagh-Paan used the word ‘vibrato lento’ to help the player achieve the appropriate technique for *Yo-sung*.



Example 15 Pagh-Paan, *Dreisam Nore* mm.7-8, m.23.²⁵

Also, Pagh-Paan created subtle, characteristic effects of *nonghyön* by combining *yo-sung*, *toi-sung*, and *chu-sung*, which as a result, successfully conveys its purpose.

²⁴ Lee, 223.

²⁵ Pagh-Paan, *Dreisam-Nore* (Ricordi, 1975).



Example 16 Pagh-Paan, *Dreisam-Nore* mm.63 – end.²⁶

Example 16 shows that the composer creates a big wave sound by adding micro tonal glissando on the same note, completing the movement.

²⁶ Ibid.

CHAPTER 4: *MAN-NAM II*

Man-Nam II is a transposition of *Nam-Nam I*, which was originally written for clarinet and string trio in 1977. The piece was transcribed to alto flute and string trio in 1985 for Pierre-Yves Artaud, a French flutist and professor of flute at the *Paris Conservatoire National Supérieur de Musique* and *Ecole Normale de Musique*. The composer describes her reasoning for choosing alto flute as follows.

I believe a highly expressive and flexible instrument such as the Alto-flute can defend my musical intention just as well as the clarinet. This version for the Alto-flute was first performed in January of 1986.¹

Dreisam-Nore helped ease Pagh-Paan's difficulty breathing during emotional strain, whereas *Man-Nam II* helped her overcome culture shock.

In my piece *Man-Nam I*, I tried to shape the encounter of these two cultural worlds, so as to overcome my own sense of cultural shock.²

Pagh-Paan has embraced feelings of '*Fremdheit* (estrangement)' throughout her life, serving as one of the core inspirations of her compositions. She overcame fear by facing challenges and embracing difficulty. In that sense, the title *Man-Nam*, which translated means 'encounter,' well expresses the composer's solution; she intentionally confronts the cultural conflict head-on to understand the differences. Pagh-Paan mentioned,

I want to be able to rely on one thing: that I won't write any music which takes me away from what is still present within me to this day as the root of our culture³

This composition is dedicated to her mother on her seventieth birthday and is based on a reminiscent poem, which deeply inspired Pagh-Paan.

¹ Younghi Pagh-Paan, "Portrait," accessed November 8, 2018 <https://www.pagh-paan.com/dsp.php?en,1>.

² Ibid.

³ Ibid.

4. 1 Poem by Sa-Im-Dang Shin (1504-1551)

The poem is deeply related to Pagh-Paan's feelings toward her mother. The composer believes that her mother's sacrifice brought her to international fame and status through allowing her to focus solely on teaching and composing.⁴ The poem that inspired Pagh-Paan for *Man-Nam* is *Longing for Mother* (思親詩) by artist, calligrapher, and poet Sa-Im-Dang Shin who lived in the Joseon dynasty era. Sa-Im-Dang Shin is regarded as the symbol and role model of Confucian motherhood. She devoted her entire life to educating her son and supporting her husband.⁵ The poem is about the author's deep affection for her mother.

千里家山萬疊峯<천리가산만첩봉>: Thousand Li (245 miles) away my
hometown's mountains are the ten-
thousand layered peaks
歸心長在夢魂中<귀심장재몽혼중>: Return to my mind and remains long
within my dreaming soul.
寒松亭畔孤輪月<한송정반고윤월>: On the ridge of the Hansong Pavilion, the
lonely wheeled moon shines;
鏡浦臺前一陣風<경포대전일진풍>: In front of the Gyeongpo Gazebo, one
sudden wind blows.
沙上白鷗恒聚散<사상백구항취산>: Above the sands, the white gulls always
gather and scatter;
海門漁艇任西東<해문어정임서동>: At the sea gate, the fishing boats ably go
West and east.
何時重踏臨瀛路<하시중답임영로>: At what time may I again walk the roads
of Imyeong
更着斑衣藤下縫<경작반의등하봉>: And again wearing my colorful dress and
below the wisteria tree sew?⁶

Living in a society dominated by Confucianism, Shin was not allowed to meet with her biological family after marriage. Her life solely existed for her son and husband, and that yearning, longing, and dolefulness for her family, especially her mother, was one of the main

⁴ En-Soo Kang, *The Voice Within Myself* (Seoul, Korea: Yesol, 2009), 33.

⁵ Hyejin Jung, "Korean Cultural and Musical Influences in Younghi Pagh-Paan's *Man-Nam I*" (DMA diss., University of North Texas, 2016), 11, accessed August 1, 2018 ProQuest Dissertation & Theses.

⁶ Kuiwon. "Shin Saimdang – Longing for Parents." Accessed November 14, 2018.

<https://kuiwon.wordpress.com/2013/05/21/shin-saimdang-longing-for-parents/>

sources for her poetry. This poem reflects Shin's feelings of her desire to see her family by tracking the footsteps of her childhood.

4. 2 Overall Form and Structure

Man-Nam II is comprised of four parts. Each part carries its own personality but is interconnected. The first three parts search for Pagh-Paan's compositional center, with unique personalities and aesthetics; the fourth movement is finally calm and stable demonstrating her solid compositional characteristics through utilizing strong Korean traditional music aesthetics. At first glance, the music resembles contemporary German compositional techniques; however, detailed analysis reveals that the music is free from the European influence and carries a unique but effective musical voice. For each part, Pagh-Paan placed the Chinese characters from the second verse of Shin's poem, '歸心長在夢魂中 <귀심장재몽혼중>: Return to my mind and remains long within my dreaming soul,' as symbols: Part 1) 歸心 <Return to my mind>: It is the keyword that represents the entire meaning of the poem. Also, it represents "Han"⁷ that Sa-Im-Dang Sin carried within her heart. Part 2) 長在 <Remains long>: It presents the perpetuity of "Han." Part 3) 夢魂 <my dreaming soul>: The "Han" that dominated her soul is recognized. Part 4) 中<Within>. ⁸

i) Part 1 歸心 < Return to my mind >

In the preface, Younghi Pagh-Paan mentioned, 'In the first part, I cautiously tried to overcome my anxiety.'⁹ The section is overall extremely delicate and sensitive, especially with the opening statement in the cello, *pppp dal niente*. The introduction immediately sets the mood

⁷ See Chapter 2, page 24.

⁸ Kuiwon. Accessed November 14, 2018. <https://kuiwon.wordpress.com/2013/05/21/shin-saimdang-longing-for-parents/>

⁹ Pagh-Paan, "Works," accessed November 14, 2018. <https://www.pagh-paan.com/dsp.php?en,3,0,10>.

There are moments of uniformity in some sections, such as measure seven where the strings play a *flautando* chord and at measure fourteen after the short fermata. However, the music shows isolated voices; each part develops the music individually and is highlighted by its different entrances.

[illegible]

The alto flute joins at measure five with the instruction ‘*Ton mit Luftgeräusch* (sound with air noise).’ According to Hyejin Jung’s analysis on *Man-Nam I*, the unusual technique of

44

making the sound represents the difficulty or uncomfortable situations that the composer experienced.¹¹ This unfamiliarity in the flute part continues to part 2.

ii) Part 2 長在 < Remains long >

The hesitant and uncomfortable feelings continue in part 2 with the flute beginning on a whistle-tone, continuing to harmonics, and vanishing after the multiphonics (example 18). After these short utterances, part 2 flows solely in the string trio.

Example 18 Pagh-Paan, *Man-Nam II*, mm. 17-25.¹²

¹¹ Jung, 14.

¹² Pagh-Paan, *Man-Nam II* (Ricordi, 1986).

Pagh-Paan states, “the second part is a flight into the protective solitude of the mountains.”¹³ This serene and mysterious section is decorated by staccati, harmonics, pizzicati, and microtonal glides. Part two shows a little more uniformity; however, each part progresses the motive individually and is equally highlighted by its different entrances and timing embellishments.

iii) **Part 3 夢魂 < my dreaming soul>**

Pagh-Paan states, “In the third part, the torment and struggle that the cultural shock has awakened in me is brought to the fore.”¹⁴ Alto flute, representing torment and struggle, comes back in the beginning of this section as the main voice. With the *subito agitato* marking, striking entrance with a coherent, full voice dramatically contrasts the previous parts.

Rhythmic counterpoint throughout the section induces more chaotic explosion as Pagh-Paan effectively expresses her feelings from culture shock. The agitation is dissolved by a disappearing whistle tone played by alto flute; the first one is at measure forty-four and is preceded by an intense, long *crescendo* driven by the string trio and shocking *sforzandi* on alto flute (Example 19). Suddenly, a *subito ppp* on the whistle tone, which fades to nothingness, shadows the problem that Pagh-Paan carries in her mind.¹⁵

¹³ Pagh-Paan, “Works,” accessed November 14, 2018. <https://www.pagh-paan.com/dsp.php?en,3,0,10>.

¹⁴ Ibid.

¹⁵ Jung, 17.

5

Example 19 Pagh-Paan, *Man-Nam II*, mm. 43-45.¹⁶

After the whistle tone, the four parts soon resume back to chaos; still, the alto flute develops the main melody. For the second time, the alto flute vanishes into nothingness at measure seventy-one, but this time, the nothingness leads into the entrance of a cadenza in the cello (Example 20).

¹⁶ Pagh-Paan, *Man-Nam II* (Ricordi, 1986).



Example 20 Pagh-Paan, *Man-Nam II*, mm. 67-73.¹⁷

The introduction of the cello cadenza is a prelude to part 4 and functions as a bridge between the third and fourth sections. The use of cello mimics the Korean traditional percussive sound at the part 4, as it was a tool that helped form Pagh-Paan's identity as a composer. Through combining a Western instrument, in this case the cello, and Korean aesthetics, Pagh-Paan expresses that she found her way through embracing discomfort and alienation.

¹⁷ Ibid.

iv) Part 4 中<Within>

This final part utilizes the entirety of Korean traditional influence; the part establishes a strong and solid identity, which Pagh-Paan searched for over a long period of time. In the preface, the composer mentioned,

The fourth and final part turns more strongly towards Korean tradition.(for example, the cello plays only pizzicato, evoking the sound of two Korean drums.) the music finds its own center and calm stability: reconciliation.¹⁸

Part 4 is written without meter or bar lines; each individual part carries their own motives, although the alto flute shows a strong, melodic line that helps to follow. One of the core Korean traditional music aesthetics, linearity, dominates the melody and draws attention. As the composer states in the preface, the cello pizzicato produces the sound of a Korean drum, ‘*changgu*’.¹⁹ The section’s linearity with the cello’s percussive role, evokes the aesthetic of the Korean traditional music genre ‘*p’ansori*’.²⁰ In 4.3, I will analyze how the composer effectively combines Western elements with Korean traditional music through establishing her unique and personal voice.

4. 3 Korean Aesthetics

In Younghi Pagh-Paan’s compositions, the influence of the Korean folk music is prominent. In *Dreisam-Nore*, she utilizes the *Taegŭm-sanjo* technique *nonghyŏn*²¹ as one of the expressive tools. In *Man-Nam II*, the use of *nonghyŏn* can be found in every part and every voice; *yo-sung*, *toi-sung*, *chu-sung*, and *microtonal glissandis* are prominent (example 21).

¹⁸ Pagh-Paan, “Works,” accessed November 21, 2018. <https://www.pagh-paan.com/dsp.php?en,3,0,10>.

¹⁹ Robert Provine, “Changgo,” Grove Music Online, accessed November 25, 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000048362>. Double-headed hourglass drum, the chief percussion instrument of Korea.

²⁰ See Footnote 9.

²¹ See Chapter 2.



Example 21 Pagh-Paan, *Man-Nam II*, mm. 5-8m mm. 74-93.²²

In addition to *nonghyön*, Pagh-Paan took it a step further to complete the search of her identity. In the *Man-Nam II*, she highlighted one of the elements of Korean folk music *p'ansori*. In part four, she successfully created unique articulations, proving that she overcame the culture shock while establishing her identity as a composer. In addition, Pagh-Paan adopted central tone technique, one of the main techniques for Korean folk songs.

i) *P'ansori*

P'ansori is a narrative, solo opera in which the singer is accompanied by *kosu* [drummer]. The narration, equivalent to recitative in Western opera, conveys secular stories such as love, filial piety, or political satires. The genre was transmitted orally, and later in twentieth century, became an established genre that is still developing to this day.

Because *p'ansori* is a narrative song, each note moves closely, and creates long, sustained lines. As the example 22 shows, the biggest leap is a Major 3rd. The linearity and adjacent moving notes, a distinct feature of Korean traditional music, is pervasive in *Man-Nam II* (example 23). Major thirds (equivalent to minor sixths) and minor seconds continually appear, which has a similar sequence to *Dreisam-Nore*.

²² Pagh-Paan, *Man-Nam II* (Ricordi, 1986).

사랑가

음악극 [한네의 승천] 중에서

장소현 작사
김영동 작곡

♩ = 48

사 랑 을 얻 었 네 - - 하 늘 같 이 큰 - - 사 랑

선 녀 님 같 이 울 엄 니 같 이 크 나 큰 - - 사 랑 -

나 는 얻 었 네 - 해 가 가 고 달 이 가 도

내 사 - 랑 위 해 - 죽 기 라 도 하 겠 네 사 랑 을 얻 었 네 -

Example 22 *P'ansori*, excerpts from 'Sarang-Ga ("love song")'.²³

P'ansori is produced by a singer and a drummer 'Kosu'. *Kosu*, played on the traditional drum 'Puk'²⁴ or 'Changgu'²⁵, takes on an important role in the performance through giving the rhythm a certain length and following the passage while shouting out suitable 'cries of encouragement (*Chuimsae*).'²⁶ In the fourth part of *Man-Nam II*, Pagh-Paan reenacts the sound and the role of *kosu* in the cello part while imitating the articulation of another traditional instrument, 'Changgu'.

²³ "Sarang-ga," Gyeongnam Educational Support Center, accessed November 24, 2018, http://www.gnedu.net/kemLecture/ajaxKemDataList.do?clas_div_type=3&lv11_clas_cd=4&lv12_clas_cd=1&lv13_clas_cd=MUS4001&lv14_clas_cd=10&lv16_clas_cd=1&lv18_clas_cd=45

²⁴ Robert C. Provine, "Puk," Grove Music Online, accessed November 25, 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000052473>. An undecorated shallow double-headed barrel drum.

²⁵ See Footnote 111.

²⁶ Jasmine Jung-Im Kim, "Western Music in Korea: Focused on 20th Century Flute Compositions by Korean Composers" (DMA diss., University of Illinois of Urbana-Champaign, 2002), 58, accessed August 12, 2018 ProQuest Dissertation & Theses.



Figure 6 Picture of *p'ansori* performance, accompanied by *kosu* playing on *Puk*.²⁷

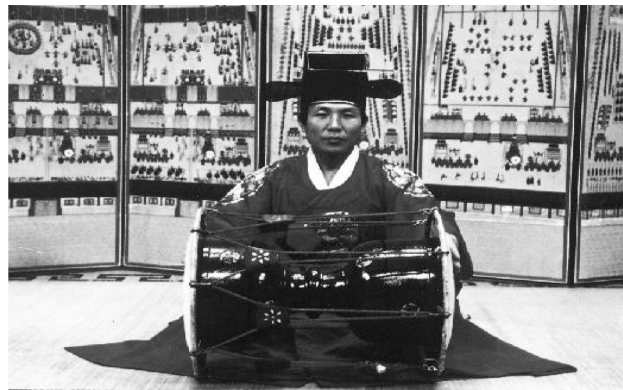


Figure 7 A master playing on *Changgu*.²⁸


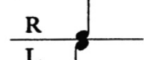














The *Changgu* is an hourglass-shaped drum. Both sides are covered by horse skin, and the left side is thicker than the right side. A player strikes or slides the left side with a palm or thick bamboo stick and the right side with a slender bamboo stick; the left side produces a dark and thick sound whereas the right side produces a loud and sharp sound.²⁹ While performing on *Changgu*, rhythm is a central element; the drummer repeats patterns throughout the performance and gives verbal cues.

²⁷ Masters of “P’ansori” in Tistory. Available at: <http://jjsf.tistory.com/222> (accessed November 23, 2018)

²⁸ Master of “Changgu.” Available at: <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000048362> (accessed November 25, 2018)

²⁹ See Footnote 19.

Table 6 The Basic Drum Strokes in *Changgu*.³⁰

<i>Changgu</i> notation	Western notation	<i>kuŭm</i> (name)	Performance technique
		<i>ttŏng</i> or <i>hap</i>	Right and left heads are struck at same time.
		<i>k'ung</i> or <i>kung</i>	Left head is struck.
		<i>ku</i> or <i>chipgo</i>	Damped or light stroke on left head.
		<i>ku k'ung</i>	Double stroke on left head (quick stroke followed by main beat).
		<i>ttak</i>	Right head is struck with <i>yŏlch'ae</i> (bamboo stick).
		<i>tak</i>	Damped or light stroke on right head.
		<i>kittak</i>	Right head is struck like <i>ttak</i> , preceded by a soft and quick stroke with the tip of <i>yŏlch'ae</i> .
		<i>ttarŭrŭrŭ</i>	Right head is struck several times in an accelerating pattern.

In part four, Pagh-Paan adapts the performance technique of *Changgu*, then develops the technique to create ten unique pizzicato articulations (Table 6).

³⁰ Maria K. Seo, *Current Research in Ethnomusicology*. Vol. 8; Hanyang Kut: Korean Shaman Ritual Music from Seoul. (New York & London: Rutledge, 2002), 167.

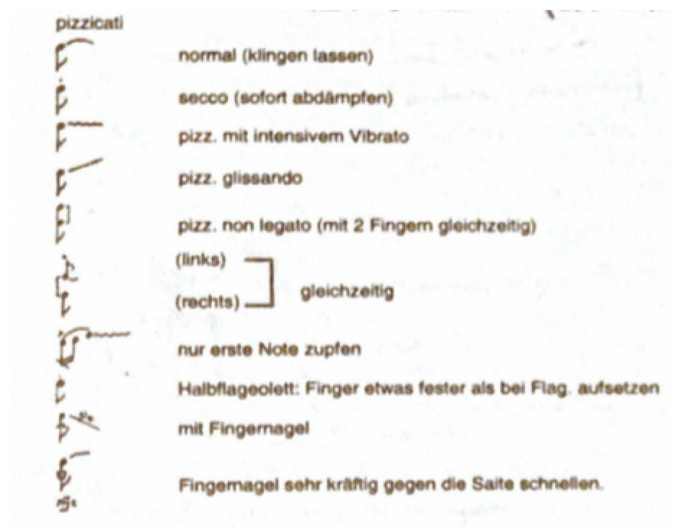


Figure 8 Pagh-Paan, *Man-Nam II*, preface.³¹

Example 23 shows how the use of articulation and the placement of each pizzicato is random; however, reenacting the sound of *Changgu* on cello (via *pizzicati*) creates Korean traditional aesthetics in the last part of the music.

³¹ Pagh-Paan, *Man-Nam II* (Ricordi, 1986).

⑧) mm. 56-60, ruhig fliegend

FL. in G

Vn.

Va.

Vc.

1

2

3

4

5

6

7

8

9

10

In diesem Abschnitt sind die vier Stimmen grundsätzlich unabhängig voneinander gedacht. Jedoch soll eine gewisse Koordination erhalten bleiben.

an dieser Stelle sollen Flöte und Violine genau zueinander kommen.

Flöte und Violine gleichzeitig

Example 23 Pagh-Paan, *Man-Nam II*, mm. 74-113.³²

³² Ibid.

ii) Central Tone Technique

In chapter two, I introduced the central tone technique that Pagh-Paan applies to her compositions. The central tone technique builds the music on linear progressions. With the central notes, the melody develops through melismatic notes with ornamentation. This technique is the main part of every form of Korean traditional music.

In *Man-Nam II*, individual parts circle back to the beginning pitches; the alto flute glides from A4 into a sustained B4 in which the last bar ends on sustained B3; the violin begins with B4 and ends with B5; the viola starts on F4, soon embellished by microtonal glides, and ends on a harmonic on the B2; the cello remains on the same pitch Eb3 throughout the part 4 (Example 24).

Example 24 Pagh-Paan, *Man-Nam II*, mm. 74-84, mm. 147 – end.³³

³³ Ibid.

CONCLUSION

Younghi Pagh-Paan has established a successful career in Europe; she has been awarded honorable top prizes including *Donaueschinger Musiktage* and *Komponistenseminar* and held a professorship of composition at the Hochschule der Künste in Bremen from 1994 to 2004. Her inimitable style, alongside the characteristics of her compositions which synthesize Western and Eastern musical elements, brought her fame. The composer's unusual name reveals her longing to be unique and desire to humbly bring herself to an unknown world. 'Paan' translates to "big smile", which shows her character; she maintains a self-disciplined mindset and composes music with a sincere endeavor that is clearly reflected in her music.

Her musical aesthetics are deeply engaged in her compositional philosophy '*Fremdheit* (Estrangement)'; living in Korea she constantly encountered a Confucian culture, and after her move to Germany, she experienced a different culture, which caused severe, emotional strain. In order to overcome her fear, she composed a flute solo, '*Dreisam-Nore*'. Later on, through composing '*Man-Nam*', Pagh-Paan established her concrete musical identity. Pagh-Paan mentioned in an interview, 'I want to be able to rely on one thing: that I won't write any music which takes me away from what is still present within me to this day as the root of our culture.' This is consistent with her Korean traditional music influences; the composition titles are in Korean, and Korean folk music influences are especially prevalent.

Dreisam-Nore is the very first composition that Pagh-Paan composed after moving to Germany. It's the initial composition for her synthesis of Western and Korean elements reflecting on her emotions. Although the music is based on European composition styles such as serialism (example 3.2), she successfully constructs a Korean sound by emulating embellishments from *Taegûm sanjo* (example 3.11). As a result, Pagh-Paan established unique embellishments that shine throughout *Dreisam-Nore*.

If *Dreisam-Nore* is the composition that eased her difficulty breathing, *Man-Nam II* is the first profound composition that reached Pagh-Paan's intention and identity that she hoped to find. The entire piece reminds one of the Korean traditional folk music genre '*p'ansori*'. The intention of each part is prominent; the first three parts are in search for her identity through continuing a linear line and creating a somber and eerie atmosphere. At the end of the third part, the cello works as a bridge between Western and Eastern cultures and continues to part 4 (example 4.4). In part four, the style is fully established; unprecedented articulations in the cello part emulate Korea traditional drums.

The demand for Pagh-Paan's compositions are increasing, and she is still expanding her catalog. Ironically, she is less known in North America. Her exceptional ability to express her philosophy through her music is noteworthy. I hope my paper finds many readers who gain more interest in her music.

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